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PHILADELPHIA'S INDEPENDENT WEEKLY NEWSPAPER
Nov. 4 - Nov. 11, 2010 #1326 | www.citypaper.net

► NEWS | DROP costs \$136 million more
FIRST FRIDAY | Calling all hoarders + A&E | Big yuks for Comedy Month

EXILES ON SOUTH STREET

BY JONATHAN VASANIA

HOW THE **FAMED STRIP** GOT ITS MOJO: AN ORAL HISTORY FROM THE PEOPLE WHO MADE IT HAPPEN 40 YEARS AGO





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the naked city



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A MILLION STORIES

Political comedians of the socialist Jew media.



Pegars to be shocked: A Million Stories does not have any explicit policy banning its reporters from citing jokes, a la NPR. Or, for that matter, from giggling on *Real Time*—who, by the time you read this, is probably the site's senior editor, fawning back—on a host of other issues, no matter how many of you tea-baggers throw the words “socialist” or “far-left,” socialist Jew media hack” (read comments on our website) at us. You see, we believe that truth can be lost when the media bow to the altar of ineptuality, and keep into the fake religion that declares that we give both sides equal weight, even if everyone knows that one of them is a biased, crony media fixturally involved. Let's call this the “Barack Palin Politeness.”

And so, this Saturday, we tricked her the company down! to Washington, D.C., for the *Real Time* media place. Call it *Real Time to Restore Sanity and/or Fear*. We attended the noon-ton and noon-mill in New York, D.C. and elsewhere in the early night—then it's that blue night—and let us assure you, that was much bigger CBS and other experts night drew in more \$15,000. (Our favorite sign from the event: “Fox will sit on this crowd at 10.”)

That's a huge deal for the left, which has been dreaming in self-defamation and cynicism for it, these at five months. It was a gorgeous, sunny day, and the collective shuddering helplessness for government was palpable. Signs were both pretty (“I was my tea-party back” held by a young girl) and moving (“I taught

Obama and they don't look like Obama”). People stayed true to their word to be sane. We spotted a few folks crying up tears to themselves, or on the verge of crying because someone stopped at their seat—but then stopping, perhaps recalling their own. The only had no singular purpose or theme, none—but as this infinitely complex age, that felt spot-on.

It wasn't without flaws. That the biggest liberal rally in recent history was organized by a television channel owned by a giant corporation is a tad unsettling. It also felt more like a show than a rally, with almost no sense of common purpose. Everyone was focused on the stage, even if they could neither see nor hear it.

But hey, it was something. Actually, it was more than something, and maybe it'll grow into something even bigger. After all, the Tea Party got the most media just a couple weeks ago.

Reporter's joke and a few hundred million. And in the end, what happened in stage was less important than the fact that, well, this did happen. Thousands of thousands of people—two times more than that clicking Glenn Beck drew—found their way around the country to the National Mall to witness in unity or perhaps, to witness its disappearance.

Instead of changing into the herbals with a razor blade, dwelling on the message that the green-and-GOP takeover of Congress means, perhaps we'll all do as we like to remember that there are more of us than there are of them, the problem is, our majority—the us—is too often silent. But hey, on the bright side. Actually speaking, many of them will be dead soon.

POLITICAL HACKS

We're not ashamed to say it. We've named Michael Moynihan. After the year's process, the Philly GOP board didn't do all that much—and we longed for the days when he was a posting of his own congregation by challenging candidates in his own party, possibly even forging signs there to kick them off the primary ballot, and he's left lifting a finger to help his publican candidates actually win elections. He's terrible for the Philly GOP, sure, but he's such good story fodder.

But like the other events every 17 years, Meekins materialism every election cycle—probably from a hard-and-soft version of the Northeast—to shed his shell. The latest message, On Election Day the Republican City Committee (RCC)—for which he's “significant”—distributed sample bills asking Republicans to vote “yes” on all four Democratic-proposed budget initiatives. One would require that city contractors pay their employees 150 per week of the minimum wage for \$30.66 per hour; another would enable the city to borrow \$106 million for capital projects. Not

ILLUSTRATION BY JEFFREY M. HARRIS



man overboard!
By Isaac Thompson

DEADLY SERIOUS

► **AMONG THE** hottest political shows, *Man Overboard!* is overrated for serving the highest public interest, which is why, even the peak-election season, I want to talk about *Expert Office Unconcerned*—*EOU*—an aye that raises party lines with deadly indifference. Last week, your truly was stricken after taking the old body gag from a cup of coffee whose contents, upon further inspection, were at least three weeks old and had given rise to a feared outbreak of EOU. The ensuing details I will spare. But *Man Overboard!* inevitably told his tale.

And what better possible than the week's election, which involved an ancient and vile a priori as up in Philly? For more than 150 years, Phildelphia's elections have been covered by a group of three elected officials known as the city commissioners, making Philly the only one of America's 148 largest cities to elect the administration of its elections. But that's hardly the only sign their expiration date may have passed.

Take, for example, its Apple II-E-sized website. Back in the heady days of the 2008 election—i.e. the very first day to register to vote, in that—the city commissioners had not only decided to post the dead link, but, in fact, their website contained no mention at all of the presidential race. The Election Day is issue with pulling-plug changes, absent balloting and broken machines cause up the website remained as stagnant as that evil cup of, then election administered by the city, the site would have been out of all its existing tools overhead. But they aren't, and it isn't.

Did I mention that the commissioners' computer crashed because of a virus of new regulations in 2007? They did. "You got an hour-long and spent six months," said registration administrator Bob Lee of his computer's time.

Speaking of those obsolete ballot boxes: On the weekend prior to this election, the city commissioners became aware of the fact which had been properly mailed but—due to an error by the U.S. Postal Service—returned to their doors. How many? Nobody knew, but the commissioners refused repeated requests by watchdog group Committee of Severity to ask a court to extend the deadline for these voters. Instead, they issued a three-minute press release asking those affected to contact their office. (It's *how* they intended the release not clear. "I don't know," said Deputy City Commissioner Fred Vangi, who then asked me what I said.)

Though nominally public, commissioners' websites leading up to elections are behind security measures, and the only public notes are maintained by Severity. As of last year, 16 of the 91 permanent employees were exempt from the city's membership and service system, including Steve Tortoloso, director of Commissioner Marge Tortoloso, who happens to be a well-known *er*—as another the two commissioners. A conflict of interests, perhaps?

Both Severity and the Pennsylvania Inter-governmental Cooperation Authority have called for the city commissioners' effort's election—i.e. but so far these recommendations have gone slow, no. Put all that in a cup next week, would you drink it?

The lesson: Look before you gulp. Philly elections might be funny, but EOU? I assure you, it's deadly serious.

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THIS MODERN WORLD

by TOM TOMORROW

THE RAILROAD INDUSTRY WOULD BE A MAJOR NEW INDUSTRY.

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INDEPENDENTLY THE BUSINESS BUZZ

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IN SHORT, YOU'RE CONFUSING.

SHORT? SHORT? SHORT?



COMBINED WITH THE CASH EXCHANGE, WE'LL BE THE MAJOR NEW INDUSTRY.

I AMBIGUOUS MY KID FUTURE, SO I COULD REMEMBER THE DOWN-UPSIDE (DAYDREAM).

I WANT TO CURE MY—AND BRUSH A 32-TOOTH BRUSH—SHOULD!



AND YOUR MINDS ARE REALLY AMBIGUOUS.

I'M ABLE TO FORESEEN YOUR CHILDREN AND PUT THEM TO WORK IN A FUTURE JOINTLY.

WELL, MY PAPERBACK WAS HAPPILY FELT! IT WAS THE LIGHT ON THESE WHEELS!



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WE'D LIKE TO AMBIGUOUS THE FUTURE OF CHILDREN WE DO NOT YET FINALLY HAVE!

AND I'D LIKE TO MAKE THAT AMBIGUOUS THAT THE AMBIGUOUS SHIRLEY IN THE WHEELS IS A PROFIT!

LET ME MAKE IT FOR YOU, WOULD?



DO NOT TO AMBIGUOUS SHIRLEY'S AMBIGUOUS.

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WELL, I TO SAY MY CHILDREN ARE AMBIGUOUS!

WELL, MY CHILDREN ARE AMBIGUOUS!



WELL, I TO SAY MY CHILDREN ARE AMBIGUOUS!

WELL, MY CHILDREN ARE AMBIGUOUS!



feedback
From our readers

test me! try! see! we! alive

Kerry A. Goldberg
CHAIRMAN, PHILADELPHIA PARKS
& RECREATION COMMISSION

NO JUSTICE

Philadelphia should do some real homework (P' Office, "Government & Politics," *Philly Tribune*, Oct. 26, 2010). Mr. Williams is an over-enthusiastic man who is available to us on anything he got mixed in. In 2006, he helped put two times of people in jail who were unduly victims of a brutal attack by a gang of over 30 drunken teens (United City "No Facephone," *John Harris*, Nov. 4, 2008). Not one of the attackers were ever interrogated or jailed. Where is the justice in that?

Dear Catherine
WARMISTIN

NO SWIMMING

Another one of the Philadelphia Parks & Recreation Commission. I am greatly disappointed that you would present David Sted in the Museum center as a suitable swimming pool (P' Press, p. 25). Nothing could be further from the truth! Swimming is strictly prohibited from the entire Washington Creek. Anyone stupid enough ignores the rules and attempt to climb the slippery rocks and down into the river, inevitably would bring home more than a first aid call from them. They should bring their loved ones because it may be the

NO ONE'S BUSINESS

I don't want to be the blame police. But if you're going to dwell on the knowledge that about the true commission you could get your need of information (see *Philadelphia Tribune*, Oct. 2, 2010). The word is "transparency" not "transparency." Transparency is something that can be something that happened to a person. Transparency has become an umbrella term for anyone whose gender does not conventionally correspond to their birth sex. There is no more evidence from their transgender and transsexual news coverage that transgender and bi-gender. This disclosure is not personally or socially harmful, many transsexuals do not want to identify as anything or have a man/woman to be a transsexual a person doesn't have to have completed gender reassignment surgery before going how people go to the bathroom, it is really nobody else's business.

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THE BIG RUSH

City Council's DROP dithering has cost us another \$136 million. By Ralph Caprono

Since Aug. 2—the day before Mayor Michael Nutter publicly called on City Council to eliminate the DROP program—1,267 additional municipal employees have signed up for DROP benefits, according to records obtained by City Paper. If those 1,267 employees collect what more than 6,000 DROP recipients have previously collected from the city—cash bonuses that averaged \$306,921 each—the additional expense for the new DROP recipients would be more than \$386 million.

DROP is the city's Deferred Retirement Option Plan, which allows city employees to collect both their salaries and pensions during their last four years on the job—essentially, a double-dip. The pension benefits are paid out in the form of a quarterly cash bonus the day the employee retires, in addition to the employee's regular pension and a maximum of five years of benefit extension.

Since 1996, the city has paid out \$725 million in DROP bonuses to 6,535 retired employees. A City Paper investigation found (Cover Story, "The Billion Dollar Bonanza") Ralph Caprono, April 28, 2010). Another 2,367 active employees had previously signed up for DROP benefits, at an estimated cost of \$339 million, which put the taxpayers' bill for DROP at more than \$1 billion.

On Aug. 3, at the end of a summer market-day debate over the program's efficacy, Nutter declared, "I've been to drop DROP... We cannot afford this program any longer and it needs go."

The mayor cited a Boston College study that claimed that since its inception in 1989, DROP had cost the city pennies less in addi-

tional \$250 million. (That study looked at only the pension side of the double dip, ignoring salaries paid to employees who were awarded a DROP; City Paper looked at the total price of DROP cash bonuses paid to city employees.)

City Council, which includes six members who are signed up to collect future DROP bonuses of more than \$2 million, has been reluctant to follow the mayor's directive. Rather than eliminate DROP, Council decided in August to hire Boston Partners, an external firm based in Baltimore, to study the Boston College DROP study's methodology, at a cost of up to \$70,000. The city previously spent \$82,000 on the Boston College study.

Asked about the additional cost of new DROP recipients, Nutter spokesman Mark McDonnell wrote in an e-mail, "The mayor has repeatedly urged the City Council to hold hearings on the DROP issue. As you know, he is satisfactorily opposed to the continuation of this benefit because of its cost to the government. Further, he remains hopeful that the Council will take up this matter in the time before the Council adjourns in December."

"Council shares the mayor's hope that the public hearings can be held shortly and that the issue can be resolved by the end of the year, either way," says Tracy Rademacher, Council's communications director. Council hasn't been able to schedule those hearings because of a five-week delay in receiving the Boston Partners study (The city previously wasted four months for the Boston College study).

"Boston College's workload is so high at this point that they're just having trouble getting together with Boston," Rademacher says. "As soon as [the Boston Partners study] is finished, then the public

[The naked city]

hearings will be scheduled. We were hoping to get it back by now."

Meanwhile, the issue continues to simmer. On the one side, the city's municipal union has declared that it will not oppose ending the program, especially without action being beginning; three unions attended the Boston College study was flawed, and the council acted unreasonably on its own before Council acted. On the other hand, there's populist outrage, perhaps best voiced by Larry Mondak, a former city union boss whose wife has contributed to Philadelphia's magazine's website (Philadelphia's magazine's website is Phillymag.com), who recently called for a march on City Hall to protest DROP. "It's the dumbest bank robbery in history. And we are all pensioners," Mondak wrote.

But despite Mondak's enthusiasm, no march has yet been scheduled. And City Council has yet to set a hearing date.

The longer Council waffles, the more likely it is that this additional DROP year tag will climb higher than \$100 million. As of the first week in August, 3,332 of employees were eligible to enroll in DROP. In evening 1,985 employees could yet sign up again.

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EXILES ON SOUTH STREET

HOW THE FAMED STRIP GOT ITS MOJO: AN ORAL HISTORY FROM THE PEOPLE WHO MADE IT HAPPEN 40 YEARS AGO.
BY JONATHAN VACARIA | PHOTOS BY NEAL SANTOS

Forty years ago, South Street was doomed, left for dead by city planners who had authorized the street for demolition to make way for a proposed Crosstown Expressway that would connect I-90 to I-76. South Street then was nothing like South Street now—a funky, post-hippy/post-punk/post-core amalgam of shops, bars and bookstores, aka Philly's Haight-Ashbury, a laid-back asphalt bazaar where teenagers from across the tri-state area flock to see and be seen (and stage the occasional flash mob).

Back then, South Street was hardly a jewel in the city's crown; in fact, it wasn't even considered part of Center City on officially drawn tourist maps. Likewise, the demographics of the street were radically different. South Street's corners were made up of Jewish delis and synagogues, while the western end was dominated by African American-owned businesses, real food restaurants and jazz-funk venues, or the middle was a string of funeral shops. All of these adds tell a long, slow decline thanks to the death sentence that had been hanging over the street's head ever since the Crosstown Expressway was first proposed by city planners in the 1930s. Thanks to the street and the city refused to issue building permits to property owners foolishly enough to want to shore up the street's crumbling infrastructure. As a result, property values plummeted, and many buildings stood empty and boarded up.

Enter a small group of volunteer army of artists, hippies and assorted misfits—usually drawn by the city property shitters staged at the Theater of the Living Arts—what took a bite to the street's once-thriving scene, shattering low mortgages and the fact that everyone knew this was nowhere. It was a place where like-minded

individuals could establish a safe harbor from the stifling social norms, groupthink mentality and profit-driven motives of polite society.

First came the Zagurs — Issach and Julie — who set up a shop called Eyes Gallery on Fourth and South to sell the Peruvian folk art they had amassed from a recent stint in the Peace Corps. In South Street's creation myth, the Zagurs would play the role of Adam and Eve in a hippie Eden back stop a lighted urban wasteland, bringing to bear the community-building skills they learned in the Peace Corps. Then came the Sanyalians — Rick and Ruth — who opened The Wicker Gallery which was sponsored in globalist and ethnographic arts and craftwork. With the black flag finally planted, more non-followed, drawn by South Street's burgeoning reputation as the place where the 'Wits were putting down roots and flowering in Philadelphia, all be having they said change the city's mind about building the Crosstown Expressway with a mix of grassroots activism, street theater protests

and by building a thriving community and proving the street was worth keeping.

Slowly but surely, boarded-up buildings were replaced with thriving coffee shops, gourmet restaurants and artisanal shops. In the process, these South Street revivalists would unwittingly sow the seeds of the city's currently flourishing dining, shopping and nightlife scenes. Meanwhile, a coalition of community activists, gay bars, lawyers and sympathetic urban planners banded together to fight City Hall head-on. Though it took years, the city eventually rebuffed the Crosstown Expressway project was killed and, in a textbook example of poetic justice, the federal dollars earmarked for the project were funneled into SEPTA.

Last month, the first wave of South Street revivalists, who dubbed themselves the South Street Renaissance, staged a reunion to mark the 40th anniversary of the strip's rebirth. City Paper took the occasion to interview some of the key players and assemble this first-person and history

"LIKE BERLIN AFTER THE RUSSIANS 'INVADED' IT"

Joel Spivack (author/artist/architect) Back in Colonial times, the land that South Street sits on was the unclaimed territory between the Swedish colony to the north and the British colony to the south that later became Philadelphia. Back then, there were three dykes at the edge of the Delaware — later, around the time of the Civil War, they filled it in to enlarge the city all that area down by the river. Delaware Avenue, etc., was all under water — but back before that happened the land would just drop off at the river, and there were canals in the ditches that were used by parties to take their booty. And the area that is today South Street was rich with warehouses and taverns and things that parties would take. Later, South Street was the location of the first theater in America, because Philadelphia was a Quaker city, and you couldn't have a theater in a Quaker city because theaters were considered immoral. Let's just say that all the things that couldn't happen in Philadelphia happened just past the southern border of the city, which eventually became South Street.

Isiah Zagar (co-owner, Ryan Gallery) We moved back in Philadelphia in 1968 after serving in the Peace Corps, waiting with anxious high up on the Asian mountains of Peru and eventually found our way down to South Street. We had all this folk-art in crates, because that was one of the fringe benefits of serving in the Peace Corps — free shopping. We opened the Ryan Gallery in December of 1968 and made \$3,000 that first month. We were ecstatic, especially considering our cost was \$200 a month. But then the next month we only made \$40, we didn't understand the impact of Christmas on retail. It was a struggle for a while, but by 1970 we were able to buy the building we had been renting for \$40,000.

Ruth Snyderman (co-founder, Snyderman Works Gallery) Rick and I met at Temple University in the mid-'60s. We went out on a date once, but I didn't leave from him after that. Somehow her mother got a hold of my phone number a year or two later, and gave it to Rick, who promptly threw it in the trash, not wanting girlfriend communication from his mother. And then we ran into each other at a concert at the Academy of Music, and a few weeks later Rick ran home and dug my number out of the trash — and we've been together ever since. We started going down to South Street to see plays at the Theater of the Living Arts and we just met officers

"It was so desolate. There were no cars on the street, no people on the sidewalk. I remember watching this piece of paper blow all the way down South Street."

might a way that we belonged there.

Rick Snyderman (co-founder, Snyderman Works Gallery) We married in 1965, and that year Rick's cousin The Works Gallery in a tiny former office basement at 2003 and I started with a focus on ethnographic and folk art from around the world. We had a subscription to the TLA, which was a repository theater back then. One day Rick's friend down to South Street to exchange some tickets at the box office with our table-top agent daughter, Jessica, then there was an explosion, no tagging, no screaming, dropping like a pair of old sneakers, covered with bits of broken tile and mirror shards. Inside they were selling the same Picasso trade we were selling at The Works. While she stood up a moment later with the women, Julia and Julia Zagar, Ann wandered off and fell through a hole in the floor and got stuck. Jessica had legs down stairs to the basement to pull her through to get her out — fortunately just with some assistance. But out of that experience from the day incident we have maintained to this day a few years later, in 1970, we moved The Works Gallery to South Street.

Joel Spivack Back in the 1960s, the federal government came up with this grand plan to connect all the cities with highways and make it easy for people to move out to the suburbs, because back then cities were pretty run-down and the conventional wisdom was that nobody would want to live in the city or near a freeway there. It really was part of a way to reach the consumer and the trucking companies and the oil companies. The plan for Philadelphia was to build a "ring road," and they used the original William Penn land of disavowment, Vine Street on the north, the Delaware River to the east, the Schuylkill to the west and South Street to the south. Basically there were part a lot of lanes down. "I want to build a highway here and here," without even taking a look at what they were building over. There were a

number of plans even involved in Philadelphia, but it was Ed Bacon (who later founded the plans in the late '40s). The whole plan was, you would put your own car on a street and drive back to the suburbs without having to sit in a traffic jam. So for the next 30 years, South Street had this death sentence hanging over its head — which eventually turned out to be a ghost town.

Isiah Zagar The city's master plan was to build a multi-level city with a road around it, and the rich on the inside and the poor on the outside. Society Hill Town was the backbone, but back then, they couldn't even fill it up because nobody wanted to live in a dying city.

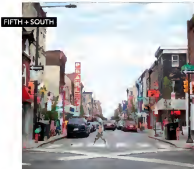
Julia Zagar (co-owner, Ryan Gallery) I remember when we first came down here it was a desolate. There were no cars on the street, no people on the sidewalk. I remember watching this one piece of paper blowing all the way down South Street.

Mickey Lubell (co-founder, Leaky Spoke restaurant) The parking meters cost 5 cents on a bus and nobody bothered to check them.

Ron Kaplan (publisher, South Street Star) We would play Pinball in the street on Friday nights and the only time we had to stop for vehicles was when the bus would come by once an hour.

Rick Snyderman It looked like Berlin after the Russians invaded it. All boarded-up buildings and trash strewn all over. There were 40 buildings on a block, maybe 10 of the were occupied.

Isiah Zagar We thought the expressway plan was crazy and it would destroy the city. It was a fight, but we loved it. Preserving the Vietnam War was like fighting a 1,000-headed dragon — not one off and another



pop-up. But we thought this was a fight we could win. There were people ... who fought it through official channels, but we could bring the street theater to the protests. We would have the crazy ragtag parades. I remember one time we hired all these hearse to circle City Hall over and over again with signs that said, "THE CROSBOWEN EXPRESSWAY DESTROYS COMMUNITIES."

Denise Scott Brown (architect, *Denise Scott Brown and Associates*) I graduated from Penn in the '60s, when there was a lot of talk of combining urban planning with social activism, that planners were meant to represent the will of the people and almost all the people who lived on South Street were low income and had no voice at City Hall. Our firm did an urban planning study that showed just how disruptive this expressway I would be to the community. I remember one public hearing that was attended by Thomas Chalko, who was the executive director of city planning under Mayor Joseph Tate. He got up and said, "In the 19th century, we used to have people give up their votes along the river and that's how we got Fort Mifflin and Port, so why not come up, you give up your houses for the expressway?" I got up and said, "These aren't rich people giving up their summer houses. They're poor people with nowhere to go." He was later heard to say that as long as I was with the firm, we would never get a city contract, which's pretty much held true. But ultimately what killed the Crosstown Expressway project was the Watts Riots in Los Angeles in August 1965. That was afraid of something like that happening here if they went through with the project, so he shied it.

Rick Snyderman Then [Frank] Rizzo became mayor in 1972, and the opponents Bernard Meltzer, a real estate agent, on the city's planning commission. They thought the Crosstown Expressway was a brilliant idea, and why didn't it go through? Liberal wing? They said it was a new twist. The expressway would be built into a tunnel and on top would be 30-40-story towers—or 40-50-story towers. I can't remember which—with apartments and shops and restaurants.

Joel Spivak They were going to call it Mega City And Meltzer was going to be the real estate agent for the whole thing. So they were really pushing that they thought he could have basically gotten all that property from the city of Philadelphia for almost nothing to develop his dream. Ultimately, the federal government decided it wasn't worth the huge waste of money they would have to invest into it, which came out in something called the Voorhes Report by Alan

"We thought this was a fight we could win. We could bring the street theater to the protests. We would have the crazy ragtag parades."

M Voorhes and Associates in 1970 and the city tried to build it. Even after the Mega City plan was defeated, they still planned to go in all these ranges on and off I-76. The on-ramp was going to be South Street and the off-ramp was going to be Rittenberg Street. So then there was the "Bing the Knappe" battle, which took another five years.

Rick Snyderman We hired a lawyer named John Hunt, who figured out that the state had not done any of the environmental impact studies when they were required to do before beginning major construction projects—not just in Philadelphia, but all over the state. He threatened to tell the judge, who would have shut down every public works project all over the state. The state's reaction was, "Wait a minute, now don't go doing anything such," and basically they agreed to sign a consent decree promising not to build the expressway if we just went away quietly.

"WEIRD MUSIC AND CANDLES AND LSD"

Isiah Zagar What drew us down here in the first place was the Theater of the Living Arts, which was putting on this incredible, cutting-edge theater.

Tom Bissinger I found out about Theater of the Living Arts, 1969-70. I was based on as guest director in 1969 and moved down here from New York. I brought Morgan Freeman, Danny DeVito, Jacki Hirsch and Billy Kirkland with me. We did all sorts of crazy experimental things like serving the audience with a bag snort that had holes in it for their hands to stick out, and the actors would pop up in the middle of the audience and dance where the play would happen. We did one play that featured a huge inflatable penis that operated while from all over the

stage until it was 2 feet high. Don't even ask me why we did that. Another night we staged something we called a Black Mass, which started at midnight and it was actually a lot of weird music and candles and LSD.

Joel Spivak Look then, there was very little nightlife in Philadelphia, maybe two main events on the whole city open after 10 p.m. If you wanted nightlife, you went to New York or New Hope, because there was more going on there at night.

Tom Bissinger The TLA was run by a board of directors made up of wealthy people from the Main Line. The theater had been running in the red for years before I got there, but by 1970, the board decided they were no longer going to keep writing checks and that was the end of the theater at the TLA. It became a movie theater after that. Which was fine with me. I was burned out on the star and looking for a new way to live my life. By then, I had fallen in love with South Street and because sort of a community development guy. Out of all these razed, abandoned buildings came these little green shoots, people from all over the world were moving in and starting businesses and a real community and that seemed very exciting to me, much more exciting than putting on plays for people.

Kenn Kwerder (manager) I heard there was a lot of weird stuff going on down at Third and South. I was 21 and full of hormones and certain could change the world, so I quit my job to make money and never looked back since.

Julia Zagar By 1974, all the old people were gone and really new shoppes were. We had a Hippie House Tour in response to the State to HAI house tours.

Stan Pokras (owner of Everybody for Everybody Philadelphia). Everything for

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Kenn Kweder I don't want to over-romanticize it, there was a lot of fluff-fucking going on. I thought everyone was reading from the same book as me on sharing and I desired microphones to people, and people would later say you would run into them and they would just stare. Turns out the book they were reading wasn't about sharing; it was about reading.

Tom Bissinger We were stoned, we were now and we were open and ready and we lasted forever. We rented a building on Fourth Street, which is today a U.S. Post Office, but back then it was community hangout. We called it WCCT, which stood for Work Potentially Communitarian Potentially. It was open to everyone, not just white hippie types. We rented space to the South Street gang, which was that bunch of young black ac'da-wells that tagged the white street with graffiti. That was frowned on by some, but our attitude was that it was better to get them on our side instead of working against us. We also rented space to the Nation of Islam—how tall and thin, the whole new yards—and they would hold these fiery sermons where they would denounce whiteness. We would organize parties where everyone would wear every costume. We were a little naive, but we built up enough goodwill with everyone that nobody wanted to wreck it. Once we staged a block party under a large inflatable structure, everyone was served and brought food and drink. There was a live band, and it turned into a big dance party. We never bothered to get permits, [but] just shut down the street for a few hours while the cop car looked the other way. It was pretty crazy, but nobody got hurt. That was our mistake. Nobody got hurt, so it was a success.

Mickey Lubell When John Waters/Pink Flamingos presented the TLA, we hosted a party for John Waters and Dennis at Lucky Light, because our first bartender was in the movie. She's the one who pulls up the dress, and she was a dick.

Tom Bissinger When you have nothing, you have nothing to lose—and then you can have everything. During the student uprisings in Paris in 1968, there was this slogan that they spray-painted on the walls: "Imagination takes power." We sort of felt like that was what we were doing. There was plenty of drugs and enough sex to make everyone happy, although there were no engines—at least, not any that I got involved in.

Ren Kaplan There were a lot of drugs around on these days, but drug use

“We were stoned, we were raw and we were ready. We were a little naïve, but we built up enough goodwill with everybody that nobody wanted to wreck it.”

wasn't blatant and there was no real scary drug dealers with guns. It was all sold drug back then—pot, and maybe a little powdered cocaine. The cops liked us. We made their job a lot more fun. There were lots of pretty girls to look at and assembly people stroking. Remember, it was the prime time of the sexual revolution. The neighborhood was very multicultural, you would be somebody who's first love girlfriend was white and then somebody who's next and everyone remained friends. If you were looking for a long-term relationship, this was not the place. But if you wanted a good time, well, South Street was always a good time.

Mickey Lubell Lucky Light was named after a James Brown hit, but everyone just assumed it was a counterculture place, which of course it was. But we were one of the pioneers of the Philadelphia art scene and musician Stephen Stills was a customer.

"THE DREAM WAS OVER"

Isiah Zagar The threat of the square was killed, but it was already toxic, and estate people had bought up everything and prices were rising out of the reach of young people with little money. We were young and had little understanding of ownership. By the end of the '70s the dream was over, somehow it got in the way. There were the results of many children and no money to come along and that spelled the end of collectivism.

Tom Bissinger The first nail in the coffin was the first chain store that showed up. That's when it started to become the boardwalk. The more money was involved, the more people started looking out for their own self-interest, and the tighter the community became, more paperwork, more permits, more "hugs here, please."

Ren Kaplan By '76 people up in New York saw what was going on and came down here to make money, buying up properties and increasing the rent and forcing people out. That was the point where people became more concerned with making money than having a good time.

Barbara Blau (taxicab dealer) These days I think the street is in an end decline. So much redevelopment, all these Chinese grocery stores and a big chain store. I remember when the retail was very creative and people would help each other out. Now it's very much every man for himself. A lot of independent retailers disappeared under cover of night; one day they were there and the next day they were gone. And then the big national chains came on—Gap, Target, Records, McDonald's—anyone but the guy left, no. Nobody knows of anyone on Earth where a McDonald's didn't thrive, but they couldn't make it on South Street.

Charles Neri (taxi driver, *Neri Antiques*) The national chains were a detriment. It's like antiques; now all you see and see-saws and telephones. South Street still gets a lot of foot traffic, but it's all hole. It wasn't like this back in '76, back then at 2 in the afternoon, you couldn't walk through that store because it was so crowded.

Isiah Zagar It's all relative. Remember a young man moving home in 2003 that South Street isn't what it used to be. I asked him when he got here and he said: 1894. Sometimes we go over in Franklin Avenue and check out the galleries and the shops, and it reminds us of when we were young and among the worst people of a city re-inventing itself, like the Berliners here passed and it's a good thing.

Interviewer/Photographer: JESSE

▶ Another glimpse into the vibrant, so-called Philadelphia scene



JOEL SPIVAK

education GUIDE



THE ART INSTITUTE OF PHILADELPHIA PREPARES ARTISTS AND CAREERS OF TOMORROW

The Art Institute of Philadelphia is a private college with a enrollment of over 3,000 students as of fall 2016. Conveniently located in Center City Philadelphia, the college offers Bachelor of Science degrees in Advertising, Audio Production, Career Management, Digital Filmmaking and Video Production, Fashion Design, Fashion Marketing, Graphic Design, Industrial Design Technology, Interior Design, Media Arts and Animation, Photography, Visual Effects and Motion Graphics, and Web Design and Interactive Media. Students may also earn Associate of Science degrees in Culture Arts, Digital Filmmaking and Video Production, Fashion Design, Fashion Marketing, Graphic Design, Interior Design, Photography, Visual Merchandising, and Web Design and Interactive Media. Diploma programs are offered in Booking and Theatre and Culinary Arts.

Founded by artist Philip Traubman in 1971, the college was acquired by Edwards International Corporation in 1979. The Art Institute of Philadelphia is occupying 1622 Chestnut Street, a building originally designed in 1928 as the CBS Radio City radio station. WCAM (displaced as an historical site by the Philadelphia Historical Commission) and The Drexel building became home to the college in 1982. Today, the Institute has additional academic facilities in 1630, 1530 and 1510 Chestnut Street, and in 2300 Market Street.

Education programs at The Art Institute of Philadelphia provide balanced, quality education in applications technology and techniques, related business practices, and general education. From curriculum to equipment, programs are designed to provide students with the skills necessary to gain their chosen career fields in the entry level.

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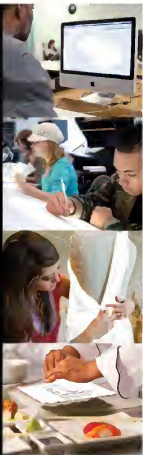
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The curriculum was developed by the College's Alisa Kobernick, director of Multimedia Services, Geoffrey Berkus, professor of Photography, Imaging and department head, and Tom Spilberg, assistant professor of Photography Imaging. Kobernick and her team work and experiment in the field to determine what skills students need to enter this competitive field. He attended film school, worked as part of a production crew on several feature films and operated his own production company for 20 years. A former assistant professor and department head of Photography, Kobernick returned to the College in 2005. "I understood what skills students need to be successful as a cameraman, editor and producer," he said.

In the end, students will need the strong technical foundation necessary for

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performing a number of tasks, such as camera operation, lighting, audio acquisition and editing. The second year students focus on the creative and aesthetic skills required for the field.

One of the advanced courses that students can take in their final semester is studio production, which requires them to create and edit a show. Throughout the course, students will take on multiple tasks and rotate positions, allowing them to experience the responsibilities of each role in a production crew.

"The students will be wearing different hats all of the time, preparing for a career and getting work experience," said Fobernack. "Being on a film crew requires that they learn to be good team members who are able to apply their skills whenever and wherever they are needed."

The shows created by students will air on the College's video education channel, CUETV (Channels 53 and F108.21) of which Fobernack is the producer. Graduates will leave the College with a digital portfolio of their work for transfer or employment purposes. The program will provide students with the necessary skills to pursue further studies in film or digital video production, but they are ready to enter the workforce upon graduation.

"The goal is to for graduates of the program to have the qualifications and experience to be hired as a functioning member of a production crew," said Fobernack.

For more information about the College's Digital Video Production program, visit www.cup.edu/education or call 215 731 8450.



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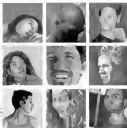
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WILL WORK FOR GIGGLES

Improv stalwart Joe Bill kicks off Comedy Month with a lesson plan for laughter By Daniela Wexler



Joe Bill talks and Dave Kuczyński

If you're a hardcore fan of improv, you may want to start wetting your pants right now. The great Joe Bill is coming to town today. Comedy Month—a three-week chucklefest cohosted by the Philadelphia Improv Festival, Philly Sketchfest and the Philadelphia Solo Act Initiative.

Most people probably don't recognize the name or the face. So what's the big deal? "The short answer is: He's funny. The long answer?" Read on. In the mid-1980s, Bill left his home state of Indiana to work and study at UC Chicago and Second City under former Saturday Night Live coach Del Close. In '87, he teamed up with 15other "disfranchised" comedians to create Second City's version of comedy called "Theatrical Theater," a venture that not only allowed them to make a living off comedy all day long, but the opportunity to "be loud and loud" through a medium he likes to call comedy burlesque.

The troupe eventually became notorious for putting on vulgarly best crowd-pleasers like *Steve Rogers, Manon: The Musical* and *Cred Prince Show*—a show that still holds the title for longest-running musical staged in Chicago. All kinds of aside, though, there's a reason the company chose to use the word "theater" instead of "comedy" on its signage: "I just got happy to get elevated status from an audience who's completely derisive towards anything affecting anything as I can by knocking laughter," says Bill. "If you put the word 'comedy' out front of your theater, you have to deliver laughs."

This unlikely mixture of trade and serious seems to have paid off. Today Bill is regarded as a master of some and comedy improvisation and, as a sought-after adviser for comedy theaters across the country, he's able to open doors for promising comedians who would otherwise have a hard time making an impact in larger comedy venues like Chicago. "In his eye-opening the improv community," he says. "I want to help people do in 30 years what it took me 30 to do."

But with all the teaching and mentoring of newbies, he still has an insatiable itch to be onstage. Tomorrow night he'll be splitting the spotlight with Dave Kuczyński, a fellow Annoyance Theater founder who shares his opinion that a successful show shouldn't be taken for granted; a comedian has to work for it, they agree. The two have actually never played together at a comedy

Start wetting
your pants
right now.

fest, but Bill says the laugh he should be playful. "He's a little Jewish guy, and I'm a big goddamn Irish guy," he says. "So of course we're gonna be funny together." It's this type of wacky chemistry that sets up his passion for improv and reaches him for the audience, off the wall reactions he knows for. "You're not going to get better than that unless you offer outrageous non-contact orgasm," says Bill. "What I don't think you can do that legally in America—especially with the Tin Flurry getting bigger."

billanddave.com/nyaguyper.net

• *Reunited & Bill plays Fri., Nov. 8, 8 p.m. 8:30, Philadelphia's Edward G. Ross & Ross Improv, 833 E. 6th St., philaguy*

| arts & entertainment |

| comedy month picks |

+ NED TALKS

Moderated by the famed TED talks, the "ideas worth spreading" is the first-ever NED talks verify that comedy can be both shock-worthy and enlightening. Fans comedians will be asked to expand on one simple question: What does comedy mean to you? Among the panelists are Margaret Fields (Big Fish), who'll lay out the evolution of a joke, Kelly Jennings from ComedySportz, talking about how comedians come together as a group, and Secret Parts' Paul Faggins, who has the scoop on how the information he used to funny talks advantage him. Nov. 17, 8 p.m., \$10.

+ PHILLY'S DIRTIEST SKETCH



Funny sketches will almost always inspire a chuckle, but comedian Dave Montgomery says if it takes more than a little heavy-belt to get through the top prize at Philly's Dirtiest Sketches competition, "it's easy to [make you] laugh to get people to laugh, but it's not for some people stay away from that." Hence, "but you're supposed to be as dirty and outrageous as you can be." This year a competition will feature Comedy Month participants (Secret Parts, the Peas Brothers, but Montgomery says the best to out-groin in Secret Parts)—who've taken the prize twice in years running. Tue. Nov. 8, 8 p.m., \$10.

+ COLLEGE IMPROV TOURNAMENT

The local league games, including Temple's First Day UMs, the Y.U. Angels and Hensford's Lighted Flare, will go on to play with 13 other leagues in the College Improv Tournament Eastern Regional, hosted by the Chicago Improv Festival. Teams will have 25 minutes each to write the judges. Four finalists (one wild and one sensible) will fight it out for the chance to conquer national literary. Executive Director Jonathan Pitts says that while the tournament is competitive, it's set up as an educational tool for young people to learn from their peers and to be a chance to be seen by people who might actually hire them. Sat. Nov. 23, preliminary rounds at 8 p.m. 2 and 8 p.m., \$10; tournament at 8 p.m., \$20.

—Josh Minkler

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> ERIC GANSWORTH'S novel *Extra Indians* (Milk and Honey) won't Degrade with the approval "THIS IS A THE STORY," which comes from Florig's opening credits. It's important because *Extra Indians* starts out by telling the tale of a trucker who picks up a Japanese girl on searching for Florig's missing truck. Having taken the novel's fictional deal done as fact, who else the night outside, in the northern Minnesota winter, dead from exposure.

Narita Parata's death is instrumental in witnessing the vision of the trucker, Tanya Jack McManis. The events of that night, and the repercussions of this failed TV interview about the girl's death, structure Tanya Jack's journey, but they're really from a couple of other stories that are just as real. One belongs to Tanya Jack, and concerns his return to West Texas from Vietnam and his one-night stand with Shirley, the other belongs to his academic career, who leaves his own home for a desperate shot at Hollywood. Both stories get tossed out of Tanya Jack's head when he's kidnapped and Shirley's daughter comes banging for him after his TV appearance. Set against a backdrop of social ills and regret, both stories are delivered as Tanya Jack's own on-screen.

Jack takes full on the stark outlines of their descent by the Japanese girl's death. And when Gansworth, as his author's note, discards that his story is fictional, he underlines the claim that truth is stronger than fiction. "Google it," he challenges. It's a pointed invitation, with the realism of a literary novel carrying themes that possess more truth-to-life tangible strength than verifiable facts. By leaving truth and fiction, Gansworth complicates the two, delving on along with his characters.

Anne Rorier's *Juhal* (The Random, Aug. 24) glazes its reader's imaginations, whipping literary history and historical fiction into magnificent reality. Juhal Jacobs, who finds out she's really Guadalupe Tolson, the first (and last) female director of the historical novel for Shakespeare's Juhal, endures coincidence and coincidence and hidden identities. She winds up aware of whether she's trapped by the randomness of her mother's story, or whether she's able to rewrite Juhal's fate.

But Juhal's mother has no such question about monkeying with the Bard. She grabs on to the

(arts & entertainment)

Juhal story's fairy-tale plotting, and starts up a whole new one of it is possible. All of Shakespeare's flesh and high-brow romance.

It's a literary performance by Forster, who shifts and stings in the beats between what we know the story does and how the characters see it. It's no shock that Juhal's escape strategy for tragic fate, the surprise comes with how well Forster pulls off the otherwise-low-levels of candy-floss plot.

None other devices are nearly as propulsive as Ed, a conversation-reinforced dog who is reliable and comic relief in Charles Yu's *How to Live Safely in a Socially Polite Universe* (Penguin, Sept. 7). Just like Juhal plays on the real-life fiction of Shakespeare in Juhal's fictional one of his own purposes. Yu's protagonist explicitly isn't a hero, also named Charles Yu, escapes two machines for a living, constantly rejecting high-tech technical but not perceiving it as such, and explores the philosophical physics of *Minor Universe* 31.

Despite all the showily geeky care Yu takes to chart the leading chronologies of time travel, *Universe* isn't really science fiction. It's maybe anti-science fiction, a Douglas Adams plot, it's mostly metaphor. Because the rules of time travel, in Yu's universe, prohibit time-traveling with the past, the metaphorical streamlines of time travel becomes an actual symbol of memory.

The reality of the sci-fi universe, an adventure and gadgetry, allows Yu to explain the very non-scientific fictional ideas of loss and dislocation. When his father leaves his home, "where there was enough angle left in the road (world) — that time travel devices were — unnecessary" — we can recognize his struggle, which becomes the American architect between immigrant first and second generations. Yu's subtextual evocation of my-god-chick is infectious that familiar story, returns to power and joins the immigrant's dislocation finally into the present tense.

(J. Jason-Beckwith)

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► CLASSIC

Italy playwright Thomas Gibbons' eighth, premiere with **InterAct Theatre Co.** harks back to an obscure bit of American history as a drama that's surprisingly suspenseful and so

Zimmerman pits two pathetic characters against each other in 1891 update New York, where a 247-person consumer gets into a "doctrine of perfectionism" on justice, character or money "at the authority of Heaven!" — in other words, Bible-based consumerism. Nick Kroll's handsome anti-feminist has huge goals — do they look out the correct outside, or measure his life by the criteria of

Christopher Cornell makes leader Allen a fiery prophet, tall and lean with an Old Testamentian white beard. His anti-property doctrine extends to relationships, promoting a free love that allows him to sexually seduce lovely young T'Pol (Jennifer Lien) while wife Kate (Nancy Marchand) flames.

Inevitably, Silverleaf's youth question their leader Frank (Don Hedges) and Turiah are in love, but exorcism is forbidden; after Frank defiantly buys Turiah a brooch in the outside world, Alden orders a "ritualistic session," essentially a verbal stonewall. In Alden's perfect community, rebellion is, conveniently, a sin.

Some philosophers closely connect the concepts of asociality, monogamy vs. free love, dictatorship vs. democracy, with fascinating modern parallels. A great cast brings the debate to life in personal, intimate, often humorous performances. Tim Meyer as Tinseltown's beleaguered father, Pierre Cartier as a widely-styred new minister, and Mary McCormack as his comically not-so-gone lover.



DOI: 10.1002/for

▶ BANCOS MEX

There'll Also Be McCree's *Run, Mourner, Run* worked some powerful magic on me...but, how? Why? In many ways, it just should't.

The characters in this handsome set are nicely realized in director Matt Pfeiffer's **Flashpoint Theatre Co.** production, yet nearly affableable. Keith Corbett plays Dean, a guy who's such a nerd in a small town by his novel's mother; Brian McCann plays a guy kind of a jerk, and General Joseph is an equally effable, deficient nerd. Brown, Terrell brings Dean to notice Brown for some kind of fashioned Midwest, an early movie, one looking tale.

Adapting Italo Calvino's short story, McCroney maintains the writer's anonymity. Characters slide from third-person description of themselves into first-person action. Narrating events as they occur *non videtur* that, but this observer's point of view sounds narratively tenuous. A line like "His eyes smile that

Facts & Entertainment

could give a ball a hard-on" vividly with a passing moment, and description, such as "The very air in the room changed color" underscores action as acting (as lighting) simply can't. Distance, paradoxically, helps us achieve

The presentation around these words turns unpredictably too. A terrific ensemble bursts into song, suggesting that nearly because the tetras, and even vivid personalities with a few lines. Heleney Plaster hardly speaks to Brown's Aunt Helen, but however obviously, makes Anna Kelly as Brown's wife, Gloria, who makes the play's difficult ending superbly understated. Julie Blouch and Jonathan Mulhearn are obviously familiar to Terrill's attack-dogs, and Amanda Greve makes Dean's mother's sadness palpable.

And, likewise, *Run* ultimately moves through Coma Lee, who bears the aching hollows in Demit's tenderly soul. Scorching, in the most visceral style of cinema, Demit's plight requires genuine emotion. *Through the Veil*, 20, \$28-\$32. Second Stage at the Adlon, 2020 Broadway St., 212 695-0700. secondstage.org

—**Abstract:** *Chlorophyll*2010/11
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DANCE

usually have to wait till spring time to get their performance fix, but this year the down-market's growing exchange-up, launching her company's first ever fall season. The

stroke-classical way of giant choreographers, namely Jane Crowl, Mark Dandy, Peter Seavall and Zvi Golesloar. That's a pretty diverse crowd, dance-style-wise, and the tone of each work is different, too — there's the raucous, political, quasi-satiric *Unicorn*. Which means the show'll keep both the dancers and the audience on their toes.

—David W. Brown

Thos. A. M. J. van der Pijl, and Ph. W. M. J. van der Pijl, Performance Group, LIT Research, 11, 111 000 0000 and

1. *Identify the main idea of the passage.*

+ FULL FRONTAL

Hoating around together is a good way to get folks into art museums. There's on a little safety, and it's all free of charge. The Pennsylvania Academy of the Fine Arts is presenting its inaugural FAFA After Dark series with Paul Brant, a gently mannered around the self-portrait history exhibit "60 years and the State." The evening

activities are designed to get viewers acquainted with the ligature line through a full-body part-montage lens and apperception pie-making hosted by Space 1026. Just remember to keep your clothes on.

—Felix Böhner

The First 4000: 200 National
Seminar/Workshop Proceedings
Amateur's/Pro's Focus, ICFR, Second
Ed. 1995, 2000, 2005, 2010

FRIDAY

11.05

■■■■■

James T. Moore

+ MUSE AI | 157M

It's hard to imagine someone more fully at ease in his role as a filmmaker — he grew up picking out jobs he loved and doing them by ear in the Mississippi Delta. But 60-year-old Jerry (and wife) Richard Mann, 60, who's got

several nonconformist, however stridently he likes jazz, devoid without settling immediately in any category, while his darkly witty lyrics and loose-free Beat-influenced delivery have made him a regular here to generations of musical outsiders, covering *The Who* and *The Clash*, championed as such by the Poets, with spiritual progeny including *Tom Waits*, *Randy Newman* and *Norfolk* *McKee* *The Way of the World* (Acts 1, best first production on 11/8/89) may find him worthy (something has tipped season delay, but he'll end on an up-note).

—Frederick S. Pierpont

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• THREE DECADES

THREE RECORDS
At the crossroads of the audio and the visual, the place where the music hits the movie line, you'll find *Cherney Paper* and

her readers. It is not just her publicity photo because of which have turned up in *City Pages* over the past 10, it is also her "There Beasts" project, in which she asks people to submit false photos, some not to name those albums that have changed or moved and their lives. The idea has spawned a gritty paper mini—some No. 4 is not new—and a series of photo exhibitions, like the one that opened this weekend at Space 1026, featuring the faces and false smile models of Acropolis, Rock, Dan Yonson, the Schwarzenegger, and more.

—Frederick S. Pierpont

Openings: 9 a.m. to 5 p.m., Mon. to Fri. 9 a.m. to 5 p.m., Sat. through Nov. 27. Space 1418.
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world cafe Live
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SHAWN MULLINS
 WITH: JESSIE HARRIS | NOVEMBER 10, 12 | 7:30PM

Donavan Frankenreiter
 WITH: KIANA LAFRANKA | FRI. NOV. 20 | 8PM

11/16 • **One eskimo** WITH: WEB & SEB'S ON 42
 11/21 • **Johnny A**
 11/28 • **Girlyman**
 11/29 • **Hoots & Hellmouth**
 WITH: ERIC BUCKA
 11/20 • **JJ Grey & morio** WITH: PEARL HARBOR BLIND BANG
 11/26 • **Bilal**
 12/1 • **Bryan Greenberg**
 12/2 • **Fran Healy** w/ TRAVIS
 12/23 • **New Year's Eve with Trombone Shorty**

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A SELECTIVE GUIDE TO WHAT BANDS IN PHILLY: BY GARY MARSH, AKA DEVS

- W** Weekly
- M** Monthly
- T** One-off
- NOV** No Change
- *** Breaks
- *** Downtempo

- A** Drum 'n' Bass
- Out** Outbreak/George
- @** Electronic
- NOV** Experimental
- *** Funk/Soul
- O** Gory/Industrial

- W** Hip-hop
- @** House
- *** Latin
- *** Progressive
- H** Haggan
- O** Reggae

- W** Rock/Pop
- @** Techno
- T** Top 40
- *** Hip-hop/R&B
- *** Trance
- *** World

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THU., NOV. 4

SNACKS

W&T • @ Paper Club w/ Crookers
Dave P. Adam Sprinkle. Italy a sick
production/DJ duo. Crookers are on
their first full North American tour and
they're making their Philly debut tonight.
These guys are bringing a serious
amount of heat to the dance world for
a very long time and in sure everyone knows their house name of W&T's
"Day and Night." It's nothing else. Paper's main floor sound system will be the
perfect way to experience these guys' live-of-the-house sound. So here's prepared
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rights to grab up their own snack
breaks. 110

HUMAN • @ Paper Club w/ Crookers
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These guys are bringing a serious
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TECH • @ Paper Club w/ Crookers
Dave P. Adam Sprinkle. Italy a sick
production/DJ duo. Crookers are on
their first full North American tour and
they're making their Philly debut tonight.
These guys are bringing a serious
amount of heat to the dance world for
a very long time and in sure everyone knows their house name of W&T's
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perfect way to experience these guys' live-of-the-house sound. So here's prepared
to be a part of the moment. 110

TECH • @ Paper Club w/ Crookers
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they're making their Philly debut tonight.
These guys are bringing a serious
amount of heat to the dance world for
a very long time and in sure everyone knows their house name of W&T's
"Day and Night." It's nothing else. Paper's main floor sound system will be the
perfect way to experience these guys' live-of-the-house sound. So here's prepared
to be a part of the moment. 110

you get down. The W&T's house
and beat it 110. 110 for you



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**TEN
 COMMANDMENTS**
 10PM-12AM • 12

**KARAOKE
 NIGHT**
 10PM-12AM • 12

WOLF
 10PM-12AM • 12

WOLF
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**MURPHY'S
 SPECIALS**

THURSDAY 11/4
 \$3 Relishes
 10-11 PM

FRIDAY 11/5
 \$3 Slurpee Beverage
 10-11 PM

SATURDAY 11/6
 \$2 Beef & Beef Light
 10-11 PM • 12

SUNDAY 11/7
 \$2 Ground Beef
 10-11 PM • 12

MONDAY 11/8
 \$2 Miller Lite bottles
 10-11 PM

TUESDAY 11/9
 \$3 Victory
 10-11 PM • 12

WEDNESDAY 11/10
 \$3 Sam Adams
 10-11 PM • 12

WOLF
 10PM-12AM • 12

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**Silk
 City**

THURSDAY 11/4
 \$3 Slurpee Beverage
 10-11 PM

FRIDAY 11/5
 \$3 Slurpee Beverage
 10-11 PM

SATURDAY 11/6
 \$3 Slurpee Beverage
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SUNDAY 11/7
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TUESDAY 11/9
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WEDNESDAY 11/10
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THURSDAY 11/11
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FRIDAY 11/12
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SATURDAY 11/13
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SUNDAY 11/14
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MONDAY 11/15
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TUESDAY 11/16
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WEDNESDAY 11/17
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THURSDAY 11/18
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 10-11 PM

FRIDAY 11/19
 \$3 Slurpee Beverage
 10-11 PM

SATURDAY 11/20
 \$3 Slurpee Beverage
 10-11 PM

VANGO
 10PM-12AM • 12

THURSDAY 11/4
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 10-11 PM

FRIDAY 11/5
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FRIDAY 11/19
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SATURDAY 11/20
 \$3 Slurpee Beverage
 10-11 PM

TROCADERO THEATRE
 10PM-12AM • 12

WOLF PARADE
 10PM-12AM • 12

ALL THAT REMAINS
 10PM-12AM • 12

**ANIEL PINK'S
 HAUNTED
 GRAFFITI**

RUCKUS AT THE ZOO
 10PM-12AM • 12

BRENDAN BENSON / THE POSIES
 10PM-12AM • 12

EPICA
 10PM-12AM • 12

Blind Guardian
 10PM-12AM • 12

CANNIBAL CORPSE
 10PM-12AM • 12

KT TUNSTALL
 10PM-12AM • 12

BO BURNHAM
 10PM-12AM • 12

**WHERE'S
 THE BUNNY**

12/3: THE LEONARMERS
 10PM-12AM • 12

at the Trolley
 10PM-12AM • 12

LOST IN TRANSLATION
 10PM-12AM • 12

at the Trolley
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LOST IN TRANSLATION
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ROOSEVELTS
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"Genetics was always a very important field, and went through two revolutions through the years," Shewler says. "The first was the Internet and the second was the use of DNA testing for paternity—but the science is somewhat difficult. [A geneticist] will send out for a 30 chromosome test, and when they get the results, they will tell you what [they] mean. DNA testing really can't answer your question [if it can] because it's completely."

According to Shewar, genetic genealogy is supplemental to traditional genealogy, which essentially looks and links documentation to the present. It will help increase the chance that your ancestry is accurate, but it can just as easily blow that theory out the window. After five years, Shewar is holding

"The Board for Certification of Genealogists is not a government agency so we are not subject to all the same rules that government agencies are going to have to address the problem because there are people out there who claim they are experts in genetic genealogy who really aren't," Donahoe says.

On the upside, it's drama that those who do know what they're doing are creating a new population of people who understand DNA. We consider it highly useful for the science is, you can't afford to be left out. *Wed Nov 17 8 p.m. \$15 Historical Society of Philadelphia, 1300 Locust St. 215-732-6700. See org.*

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WHAT'S COOKING



Cake Boss' Buddy Valastro at **Merrim Theater** Mon., Nov. 6, 7:30 p.m., \$37.50-\$37.50 ► For those who can't get their fixer fix on cooking shows at home, Hoboken, N.J., native and *Cake Boss* star Buddy Valastro (pictured) is coming through Philly on his Baker's with the Boss tour. He'll dish on his TLC show, answer audience questions and give a live demo of his baking techniques. The hour concludes with the release of a book, *Cake Boss' Stories and Recipes from the Kitchens of Free Press, North Merrim Theater*, 200 S. Broad St., 202-680-2866, buddyvalastro.org

Sunday Supper at **Supper Star**, Nov. 7, 6 p.m., \$35 for three courses ► Takeoff to Harvest Week, South Street's Supper will host a Sunday dinner complete with the folks-topping of Dutch Street's long-awaited Miss Puff of Trouble. Dinner A "meet the brewer" happy hour starts at 5, and dinner's at 6. The meal will feature a bounty of fresh veggies, like roasted roots with oranges, capers and red onions. From Newtown Square's Blue Elephant Farm, which exclusively serves the restaurant. **Supper Star**, 205 South St., 215-493-8280, supperstarphilly.com

Metrol Regional Wine Dinner: Oregon Wine, Nov. 4, 6 and 8:30 p.m., \$55 for five courses with wine pairings ► For its second annual wine dinner, in which Metro regional David Kato showcases the grapes of a specific region, Oregon's Adeline in Vineyards takes the spotlight. Expect quail, arachnids and sea urchin paired with great Merlot, red, pinot noir and rosé plus — a desert wine made with brown grapes. **Metrol Regional Wine Dinner**, 215-531-4900, metrolwine.com

Brazilian Lunch and a Movie at Cinema Brasileira **Cinema Brasileira**, Sat., Nov. 6, 12:35-4:30 p.m., \$20 (no advance), \$25 for the door ► To celebrate the Brazil Cultural Center of Philadelphia, Cinema Brasileira is hosting a luncheon and film screening to meet actresses and models. Entrance for adults is \$10, \$15, \$20, \$25, \$30, \$35, \$40, \$45, \$50, \$55, \$60, \$65, \$70, \$75, \$80, \$85, \$90, \$95, \$100. **Cinema Brasileira**, 1901 JFK Blvd., 267-353-6806, cinemabrasileira.com

—Rachel Burgess



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